

ksor guide

90.1
FM

MAY
vol. 3 no. 3

ELLEN MCMAHON

From the Director's Desk

After nearly 7 months of construction, and two and one-half years' planning, most of our hardware has settled into its new home. KSOR has at last gone stereo and is embarking upon dolby processing its audio signal for noise reduction benefits. The "Penthouse" studio (a store-room and temporary control room these past 7 months) is a memory. And things at KSOR are settling down to normal routine again. Life was difficult around here for awhile, but we trust dislocation of a few months will provide benefits for years to come.

April brings several important new offerings. We are delighted to bring you the Chicago Lyric Opera following the conclusion of the Metropolitan Opera season on April 16. And a monthly **KSOR Guide** will, we think, provide you with a much more complete listing of all the good things available to you both on KSOR and in the Rogue Valley arts community.

Spring is the time we start enjoying the outdoors. With our new power increase we hope you'll remember to take your FM radio with you. We have the signal strength to follow you in most areas of the Rogue Valley. We have many things in store during the warm months ahead, of which we think you'll want to be a part.

KSOR is still young and growing into an important community resource whose full potential is yet to be realized. If you have not already formalized your support for this station by joining the KSOR Listeners Guild, please do so. Your \$15 membership fee is important to sustaining the station's operations. And your growing numbers are a potent indication to foundations and government agencies who will assist in developing this station in direct proportion to the support our listeners express for us.

Ronald Kramer
Director of Broadcast Activities

Errata: Our sincere apologies to artist Sharon Wessner for neglecting to credit her for the March cover art.

ksor guide

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KSOR LISTENERS GUILD

presents a

BENEFIT CONCERT

to help underwrite KSOR's expansion

Mike Moran Master of Ceremonies

Patty McCoy *Ted Barr*

Joe Thompson

The Elliker Trio *Lawson Inada*

Operatic Arias

from the SOSC Music Department

Musical Comedy

by the SOSC Theatre Department

April 24, 1977

2 performances

2:00 pm. Matinee

Ticket Donation \$2.50

7:30 pm. Performance

Ticket Donation \$3.50

Cast party after the evening program

Angus Bowmer Theatre

Oregon Shakespearean Festival

Ashland

Toad Music

Rare Earth

SOSC Info Booth

TICKETS AVAILABLE AT: Grants Pass

Medford

Swem's

Action Alley

RCC Info Booth

The Music Shop

Jacksonville

Old Curiosity Shop

KSOR's long-standing friends will recall an earlier questionnaire in which we asked whether they would be willing to subscribe, at a moderate cost, to the "Guide" as a means of helping to pay the costs of operating an expanded KSOR. The affirmative responses received were part of the reason Southern Oregon State College has made the investment necessary to extend KSOR's signal throughout the Valley, convert to stereo, and staff the station so we can maintain operations throughout the year.

The station, and the "Guide", have grown tremendously. And now some of the bills are coming

due. We have developed the "Guide" because we believed the Rogue Valley needs such a publication and because the "Guide" helps promote interest in the station. But, we can no longer afford to distribute the "Guide" free of charge. And we now do need to develop some revenue from the "Guide" to help pay our bills.

So, starting with this issue, we are distributing it on a subscription basis. Subscription costs are \$8 a year, for twelve monthly issues. Better yet, join the Listener's Guild. Your membership in the Guild includes a subscription to the "Guide".

— — — I would like to subscribe to the KSOR "Guide" for 1 year. My check for \$8 (of which \$5 is tax-deductible) is enclosed. (Checks payable to KSOR).

— — — I would like to join the KSOR Listener's Guild which includes a subscription to the "Guide" for a full year. My membership fee as noted below is enclosed. (Checks payable to KSOR Listener's Guild).

— — — Regular Individual Membership, \$15.00 (\$10.00 of which is tax-deductible).

— — — Student or Senior Citizen Membership, \$10.00 (\$5 of which is tax-deductible).

— — — Membership without KSOR "Guide" subscription, \$3.00 (no tax deduction).

Name: _____

Address: _____

If you wish to make a larger contribution to KSOR, please do. Any contributions larger than membership fees are wholly tax-deductible. Checks should be made out to the KSOR Listener's Guild.

ksor programs sun.

10 AM---WORDS & MUSIC

Early and baroque music interspersed with poetry and dramatic readings.

11:30 ---BBC SCIENCE MAGAZINE

News reports about recent research and discoveries in the world of science.

12 AM----Folk Festival, USA

2 PM----Radical Economics

Details on pg 26

3 PM---SUNDAY SUPPLEMENT

An in-depth look at various arts: ethnic music, poetry, concert music, folk music, prose, etc. Host, Bill Munger.

April 17--The World of Jacques Briel

April 24--T. S. Eliot Reads

May 1--Labor Day Songs from the American Labor Movement

May 8--African Voices in Music

May 15--This Spaceship Earth: Musical Reflections

May 22--Canadian Folk Songs in French and English

May 29--The Art of Manitas de Plata

4 PM---SISKIYOU MUSIC HALL

April 17--

JOLIVET: Piano Concerto

MOZART: Fantasia in d. K 397

April 24--

CHOPIN: Etude in C. Op. 10, No. 16

CHOPIN: Sadness

May 1--

ALFVEN: Swedish Rhapsody, Op. 19

NIELSEN: Symphony No. 4

May 8--

VERDI: Highlights from Falstaff

VERDI-LISZT: Reminiscences from "Simon Boccanegra"

May 15--

SIECZYNSKI: Wien, Wein

WAGNER: Brunnhilde's Immolation Scene

May 22--

WAGNER: Music from Die Gotterdammerung

BRAHMS: Symphony No. 4 in e, Op 98

May 29--

ALBENIZ: Evocation from "Iberia"

ALBENIZ: Leyenda (for Harp)

7 PM---VOICES IN THE WIND

A weekly omnibus magazine of the arts. Material from NPR stations & free lance producers across the country. Hosted by musician and author Oscar Brand.

7:30---Chicago Symphony

April 17--

Carlo Maria Giulini, Conductor

MOZART: Violin Concerto No. 4 in D Major, K. 218

BRUCKNER: Symphony No. 9 in D minor.

April 24--

Henry Mazer, Conductor

MAHLER: Symphony No. 4 in G major

BRAHMS: Serenade No. 2 in A Major, Op 16

J. STRAUSS: Waldmeister Overture

May 1--

James Levine, Conductor

BERLIOZ: The Damnation of Faust, Op. 24 (Dramatic Legend in Four Parts)

May 8--

Irwin Hoffman, Conductor

ULYSSES KAY: Overture, "Of New Horizons"

PROKOFIEV: Symphony No. 5 in B-flat, Op. 100

May 15--

Gennady Rozhdestvensky, Conductor

RAMEAU: Pigmalion

DEBUSSY: La Damselle elue

RAVEL: Daphnis and Chloe Suite No. 2

May 22--

Daniel Barenboim, Conductor

SCHUMANN: Manfred Overture, Op. 115; "Concerstuk in F for 4 Horns and Orchestra", Op. 86, Symphony No. 2 in C Major, Op. 61.

May 29--

Sir Georg Solli, Conductor

HAYDN: Symphony No. 103 in E-flat (Drum Roll)

MOZART: Piano Concerto No. 20 in D minor, K 466

MOZART: Symphony No. 41 in C major, K 551 (Jupiter)

May 29--

9:30 PM---JAZZ REVISITED

A history of 30 years of recorded jazz, 1917 to 1947 from the first original Dixieland Jazz Band recordings to the end of the Big Band era. Produced at the University of Michigan. Hosted by Hazen Schumachen.

10 PM---JAZZ CONTINUED

Jazz continued is the original jazz program, which has been on the air since the spring of 1974, featuring the traditional, big band, be bop, swing, and modern styles.

mon.

10 AM---FIRST CONCERT

Weekday mornings and early afternoon concert music, Interspersed with news, weather and community affairs.

12:20 PM---HEALTHLINE

April 18--Marianne Grove-Community Clinic

April 25--Dr. Lendon Smith

2 PM---SCARLATTI CONCERTS

A one-hour program featuring music of this Italian master & commentary on his life.

4 PM---VOICES IN THE WIND

5 PM---CRYSTAL SET

Locally written and produced radio drama. Replay from previous Thursday nights.

5:30---GERMANY TODAY

From the Association of German Broadcasters, 15 minutes of the arts in contemporary Germany.

5:45 PM---900 SECONDS

Weekly 15 minute program of news and analysis of significant community affairs.

6 PM---NEWS & SPORTS SPECTRUM

6:15 PM---SISKIYOU MUSIC HALL

Daily classical music program, drawing from all periods and styles. Two nightly features presentations are given special emphasis.

April 18--

BRUCH: Violin Concerto No. 1 in g, Op 26

DEBUSSY: L'Après Midi d'un Faune

April 25--

PURCELL: Music from the Fairy Queen

HANDEL: Water Music Suite

May 2--

MOZART: Concert for Bassoon in B-flat, K 191.

MOZART-LISZT: Reminiscences of Don Giovanni

MOZART: Don Giovanni Overture

May 9--

BOCCHERINI: Quintet No. 9 in C

HÖNEGGER: Symphonie Liturgique No. 3

May 16--

PENTZL: Sonata in C for Trumpet, Bassoon & Continuo

SCHUMANN: Quintet in E-flat for Piano and Strings.

May 22--

WAGNER: Music from Die Gotterdaem-erung

BRAHMS: Symphony No. 4 in e, Op 98

May 30--

CIMAROSA: Sonata No. 23

BEETHOVEN: Octet for Winds in E-flat, Op 103

9:15 PM---JAZZ INTERLUDE

A half hour of jazz that can range from the 20's to the 70's. Host, Bill Munger.

April 18--

The Evolution of Dizzy Gillespie

April 25--

Female Jazz Singers After Anita O'Day

May 2--

52nd Street: The War Years

May 9--

The Evolution of Gerry Mulligan

May 16--

The Young Ones: Lenox School of Jazz 1959

May 22--

Miles, Monk & Mingus: Together and Apart

May 30--

The Golden Age of Artie Shaw

9:45 PM---FM ROCK

tues.

10 AM---FIRST CONCERT

Previews the upcoming Saturday Opera on KSOR with highlights from it. Also previews new records available from the Jackson County Libraries.

12:45---LEARNING ABOUT LEARNING

Focuses on local issues and concerns in education.

1 PM---FIRST CONCERT continues

2 PM---KENT IN CONCERT

Weekly concerts from Kent State University.

3 PM---FIRST CONCERT continues

4 PM---SHAKESPEARE & FRIENDS

5 PM---KIDS R GREAT

Written and performed by local kids.

5:30 PM---AMERICA

A series of programs analyzing American society in the light of some

personal and historical perspectives. Dedicated to the American Revolution.

5:45 PM---WOMEN NOW

The Ashland-Medford Chapter of the National Organization of Women has taken over the production of this 15 minute weekly program for, about and by women.

6 PM---NEWS & SPORTS SPECTRUM

6:15 PM---SISKIYOU MUSIC HALL

April 19--

DONIZETTI: Mad Scene from Lucia.

FAURE: Piano Quartet in C, Op 15

April 26--

BEETHOVEN: Piano Sonata No. 12

VARESE: Destiny 21.5

May 3--

CASTELNUOVO-TEDESCO: Guitar Concerto in G

CASATNUOVO-TEDESCO: Two Guitar Concerto

May 10--

SESSIONS: The Black Maskers

SESSIONS: Symphony No. 3

May 17--

SATIE: Sports et divertissements

SATIE: Parade

May 24--

ENESCO: Rumanian Rhapsody No.

SCHUBERT: Sonata in G, Op 78

May 31--

STRAUSS: Morgen Op 27; Ruhe Mein Seele Op 27, Weigenlied Op 4, Winterweihe Op 48

STRAUSS: Der Rosen Kavalier (Highlights)

9:45 PM---FM ROCK

10 PM---ROCK PREVIEW

Presenting in their entirety newly released recordings.

wed.

10 AM---FIRST CONCERT

2 PM---LITHIA SPRINGS SPECIAL

Mostly music by singer/songwriters; folk and rock. Each week commenting on the week's contemporary and

historic events with humor, satire and comedy.

4 PM---FOLK FESTIVAL USA

Offers sound portraits in a live-on-tape format from folk music events and gatherings across the country. Hosted by NPR's Steve Rathe

6 PM---NEWS & SPORTS SPECTRUM

6:15 PM---SISKIYOU MUSIC HALL

April 20--

GOUNOD: Ballet Music from Faust
GOUNOD: Highlights from Faust

April 27--

RIMSKY-KORSAKOV: Capriccio Espagnol, Op 34

STRAVINSKY: Capriccio for Piano and Orchestra

May 4--

CATALANI: "Ebben? Ne Andzo Lontana"

CATALANI: "Ebben? Ne Andzo Lontana"

CATALANI: "Vieni! Deh, Vien La Notte E Placida

May 11--

CHINESTERA: Concerto Per Corde

BEETHOVEN: Quartet No. 16 in F, Op 135

May 18--

GOLDMARK: Rustic Wedding Symphony

PUCCINI: Highlights from La Boheme

May 25--

BACH: Italian Concerto in F

ROUSSEL: Symphony No. 3 in g, Op 42

8:30 PM---CLASSICAL PREVIEW

Presenting newly released recordings in their entirety. Focusing on early and Renaissance music.

9:15 PM---JAZZ REVISITED

(see Sunday, 9:30 p.m.)

9:45 PM---FM ROCK

thurs.

10 AM---FIRST CONCERT

12:20 PM---PEOPLE TOGETHER

Focuses on mental health for everyone
April 21--Bill Wangen, SOSOC Counsel-

ing Center.

April 28--Mary O'Brien, Big Brother/
Big Sister

1 PM---FIRST CONCERT continues

2 PM---BALDWIN-WALLACE CONCERT

Weekly concerts from the Baldwin-Wallace Conservatory of Music

3 PM---FIRST CONCERT continues

4 PM---Radical Economics

The class carries 1 quarter hour's credit applicable toward a degree program at SOSOC or transferable to most other liberal arts institutions.

(See pg 26 for description)

5 PM---DUTCH FESTIVAL

Primarily baroque and contemporary music from Holland. Produced by Radio Nederland.

5:30 PM---FOCUS

Weekly analysis of current events. Produced in Washington, DC.

6 PM---NEWS & SPORTS SPECTRUM.

6:15 PM---SISKIYOU MUSIC HALL

April 21--

HANDEL: Forest Music

FRANK: Sonata for Violin and Piano

April 28--

VERDI: Ballet Music from "Aida"

PUCCINI: Gira Le Cote from "Turandot"

May 5--

BEETHOVEN: Sonata No. 21 in C "Waldstein"

STRAUSS: Ein Heldenleben, Op 40

May 12--

BACH-FROST: Little Suite No 2

BACH: French Suite No. 5

May 19--

BYRD: The Earl of Salisbury Pavan

BRAHMS: Symphony No. 1 in C, Op 68

May 26--

VIVALDI: Concerto for Lute

FURTWANGLER: Symphony No. 2

8 PM---MUSIC RECITAL HALL

9:15 PM---CRYSTAL SET

Locally written and performed radio drama. Repeated Mondays at 5 p.m.

9:45 PM---FM ROCK



10 AM---FIRST CONCERT

12:30 PM---JOBLINE

1 PM---FIRST CONCERT continues

2 PM---KEYBOARD IMMORTALS

Joseph Tushinsky of Superscope, Inc. presents this weekly series of 19th century piano music recorded and played on the "Vorsetzter"

April 22--

Liszt Compositions and Transcriptions

April 29--

A Brahms-Beethoven Concert

May 6--

A Schubert/Schumann Concert

May 13--

A Chopin Concert

May 20--

An All Request Program

May 27--

An Edwin Fischer Recital

**4 PM---ANOTHER AIRSIDE
ATTRACTION**

Delving into the minds & experiences of "working" artists without qualification of their media—this could mean anything.

4:30 PM---CHATTERBOX

Stories, plays and songs for children.

5 PM---ONLY ONE WORLD

Canadian Series which focuses on the world's dwindling resources.

5:30 PM---OVERSEAS ASSIGNMENT

Reports from today's major international news scenes, with interpretations by distinguished journalists of the BBC.

6 PM---NEWS & SPORTS SPECTRUM

6:15 PM---SISKIYOU MUSIC HALL

April 22--

PURCELL: Antiphonal Voluntary

BEETHOVEN: Trio in B-flat "Archduke"

April 29--

SCARLATTI: Sonatas in g and G

GALUPPI: Sonata No. 4 in C

May 6--

CHOPIN: Ballade in g, Op 23

HAYDN: Symphony No. 100 in G "Military"

May 13--

MENDELSSOHN: Song Without Words

Op 62, Nos. 12 & 3

BORODIN: Nocture

May 20--

COPLAND: Piano Sonata

BRAHMS: Symphony No. 2 in D, Op 73

May 27--

VIEUXTEMPS: Violin Conco to No. 5 in a

D'INDY: Symphony on a French Mountain Air, Op 25

8 PM---NEW YORK PHILHARMONIC

April 22--

Pierre Boulez, Conductor

BACH: Suite #2

MOZART: Two Piano Concertos, K 365

CRUMB: (New Work)

STRAUSS: Till Eulenspiegel

April 29--

Pierre Boulez, Conductor

DEBUSSY: 3 Nocturnes

BARTOK: Piano Concerto #2

BARTOK: Village Scenes

STRAVINSKY: Symphony of Psalms

May 6--

Pierre Boulez, Conductor

WAGNER: Siegfried Idyll

STRAVINSKY: Violin Concerto

VARESE: Ionization

VARESE: Arcana

May 13--

Gölin Davis, Conductor

SIBELIUS: Symphony #4

BEETHOVEN: Violin Concerto

May 20--

Milton Katims, Conductor

VON SUPPE: Overture to "Morning, Noon & Night in Vienna"

MOZART: Symphony #35 in B "Haffner" K. 385

MOZART: "Un'aura amorosa" from Così Fan Tutte

J. STRAUSS: Overture to "Gypsy Baron"

LEHAR: Highlights from "Merry Widow"

May 27--

Andre Kostelanetz, Conductor

TCHAIKOVSKY: Coronation March

DEBUSSY: "Fetes" from Nocturnes

LALO: Symphonie Espagnole for Violin and Orchestra, Op 21

MENDELSSOHN: Symphony #4 in A Op 90, "Italian"

RAVEL: Bolero

10 PM---JAZZ REVIEW

Presenting newly released recordings in their entirety.

11 PM---JAZZ

Emphasis on modern jazz.

sat.

10 AM---PANORAMA of ITALIAN OPERA

10:30 AM---DUTCH SOLOISTS

Solo and small ensemble music, mostly modern, from Holland.

11 AM---LYRIC OPERA OF CHICAGO

April 23—Tales of Hoffman

April 30—Le Cenerentols by Rossini

May 7—A Masked Ball by Verdi

May 14—Rigoletto by Verdi

May 21—Khovanshchina by Moussorgsky

May 28—Tosca by Puccini

2 PM---OPTIONS

3 PM---MUSIC HALL DEBUT

Preview of new classical albums.

4 PM---SISKIYOU MUSIC HALL

April 16--

BEETHOVEN: Sonata in C, Op 2

HALFFTER: Guitar Concerto

April 23--

VAUGHN-WILLIAMS: Serenade to Music

HAYDN: Symphony No. 88

April 30--

BOCCHERIN: Quintet No. 4 in D

SCRIABIN: Symphony No. 1 in E, Op 26

May 7--

KAY: A Short Overture

PROKOFIEV: Piano Concerto No. 3 in C, Op 26

May 14--

DVORAK: Carnival Overture

POWELL: Rhapsody Negre for Piano and Orchestra.

May 21--

ROSSINI: La Gazza Ladra Overture

BRAHMS: Symphony No. 3 in F Op 90

May 28--

FASCH: Trumpet Concerto in D

HAYDN: Symphony No. 88

7 PM---EARPLAY

April 16--

"The Grappling Court" by David Kranes

April 23--

Under the Loofah Tree" by Giles Cooper and

Dinosaurs" by John Antrobus

April 30--

Trucker" by Pala Shiller

May 7--

The Summer of Timothy Once by James W. Nichol

May 14--

My Name is Bird McKai

May 21--

The Day John Williams Fell Down the Stairs and Died

May 28--

Twenty Years of Twilight

8 PM---COOKIE JAR

A potpourri of absurdity and information.

9 PM---LIVE FROM THE VINTAGE INN.

Features live performances by local artists.

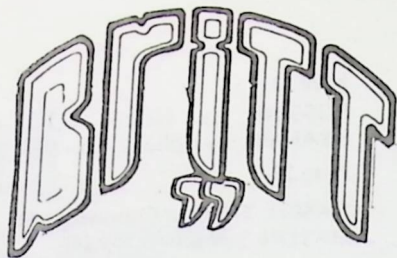
10 PM---LITHIA SPRINGS SPECIAL

Saturday night fun. Mostly music by singer/songwriters: folk and rock. Each week commenting on the week's contemporary and historic events with the help of humor and satire.

MIDNIGHT---SATURDAY NIGHT JAZZ.

Emphasis on modern jazz.

K.S.O.R 90.1 fm



As spring approaches, our thoughts wax musical in anticipation of beautiful summer evenings on the Britt hillside and the personal musical satisfaction they will bring. Joining us this year to share our pleasure are a number of "new" artists that will, I'm sure, contribute a great deal to everyone's enjoyment.

Violinist, Endre Granat will perform the D major Violin Concerto by Prokofieff. A native of Hungary, Mr. Granat's reputation for performance is established in both Europe and America. Helen Quach (pronounced Qua as in quality), Conductor of the Hong Kong Symphony, will appear as Guest Conductor. She will direct the full orchestra on Saturday evening, August 6 and again on the evening of August 12. Additionally, she will conduct the first of several Connoisseur Concerts on August 7 and 9. The Gray-Sindell-Cheifetz Trio will make their debut with the Festival this year. Their youthful exuberance results in a freshness of interpretation that cannot help but excite the listener. Harold Gray is presently chairman of the piano department at Illinois State University and Violinist Carol Sindell and Cellist Paul Cheifetz are artists in residence at the Wisconsin Conservatory of Music in Milwaukee.

No festival season would seem complete without Violinist Christiane Edinger. Ms. Edinger will be featured with the full orchestra as well as with the chamber orchestra and in recital. Her chosen major works are: Berg, Violin Concerto and Mozart, Concerto No. 5. And once again, she will appear with Pianist, Gerhard

Puchelt in recital. Undoubtedly, many will recall their superb collaboration last year and not want to miss this "encore."

Dr. Puchelt will be the featured soloist on the fourth program of the Orchestra Series, August 17 and 19 when he will perform Mozart's Piano Concerto in A. major, K. 488. And, in addition to his joint recital with his joint recital with Ms. Edinger, he will present a recital program on the afternoon of August 16. Dr. Puchelt is one of the leading concert pianists and accompanists in Germany today.

Concertmaster Martin Friedmann will join Ms. Edinger in a performance of the Bach Concerto for Two Violins and he will be one of the featured soloists from the orchestra in the Brandenburg Concerto No. 4 which will be presented under the baton of Helen Quach.

Lynn Sjolund will again "re-create" the *German Singing Club* for your listening pleasure and he will present an afternoon of choral music with the Peter Britt Chorale and members of the festival orchestra.

The *Silver Cornet Band* will perform on several occasions. Their popularity last summer demanded that we carry on the "tradition" and we do so with great enthusiasm that, without doubt, will be reflected in their performances. Variety, the hallmark of festival programming, will allow the concertgoers many choices from solo recitals to the seventy-member festival orchestra—choral concerts, youth concerts, and "picnics in the park" while enjoying the nostalgic strains of the *Silver Cornet Band*.

As always, it is something for the entire family to enjoy and to participate in. Mark your calendars now—August 5 through August 20—and plan to attend the Fifteenth Annual Peter Britt Gardens Music and Arts Festival in Jacksonville, Oregon.

Poems by Toby Spike

Softened corners of well-known rooms
 Expected scenes through the windows
 Doors that open to portraits called friends
 Hours that pass through sounds scored
 to suit the familiar
 Borrowed views on seeing
 Borrowed views on hearing
 Borrowed lives?



Remains of a Winter

Closed petals of a rosebud
 dried in form
 Held tight its secret
 tight in its earthen hues
 wrinkled through time
 Preserved as a reminder.



Portraits

Dads —
 Daughters
 Mothers —
 Brothers

labelled portraits,
 confining devices,
 figures with scapegoated hues

Years penetrate these
 often painful pedestals
 Crumbling their foundations

In the crumbles
 exposed, dried
 separated

In these quiet discoveries
 We are seen.

For leather, turquoise, plants, pottery and crafts.



25 East Main Street

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LARSON'S STEREO DEN

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THE STEREO DEN
 IS GETTING READY FOR
 A STEREO SUMMER

24 W. Main
 779-3211



ASHLAND FILM SOCIETY

Spring Series 1977

The Ashland Film Society celebrated its fourth birthday recently with the showing of *Casablanca* with Humphrey Bogart and Ingrid Bergman. *As Time Goes By* should have been the theme song of the AFS. Thousands of volunteer hours have been devoted to showing international classics which seldom reach the commercial theaters, especially in small communities like Ashland. More than three hundred movies have been shown since the Ashland Film Society began, and the cinema is addictive.

The Society began when a small group of film freaks in the area realized that the only way to see classic films was to show them privately. Art films have never been money makers at the box office, and rural theaters are businesses. The SOSC program board, although subsidized, wasn't programming international films on a regular basis. The AFS first began showing movies in February, 1972. The organization has survived because of the dedication of its volunteers. Most such groups are subsidized by museums, libraries or universities, but the AFS has had to pay its own way. The average film rents for about \$125.00, and admission prices usually cover that rental. Printing, postage and equipment come out of membership dues (\$3.00 a year). There has never been enough money to pay the people who plan the programs and exhibit the films.

Money isn't everything. The staff of the film society works hard to put to-

gether and publicize good film programs. Seeing works by great directors is a reward more meaningful than money, and it is gratifying to realize that the public supports our efforts.

The Spring series starts on April 6th with Charlie Chaplin's wonderful *City Lights*. *Butley*, an American Film Theater comedy with Alan Bates will be followed by *Jules & Jim*, Truffaut's new wave classic. *The Discreet Charm of the Bourgeoisie*, by Luis Bunel, Bergman's *Wild Strawberries*, Renais' *La Guerre Est Fini*, *The Pawnbroker*, Fellini's *Nights of Cabiria*, and the great American musical *West Side Story* round out the season. Series tickets are available at \$7.00—a real bargain for nine great films. Everyone's U at SOSC is co-sponsoring the program. All films are shown at SOSC Science 118 at 7:30 p.m. on Wednesday nights.

by Jane Barr



ARTS CALENDAR

April 15--Recital, John Milton; organ, Larry Crummer; vocalist. SOSC Recital Hall, 8 p.m. Free.

April 17--Concert, Old Time Fiddlers, noon-5 p.m., Talent Community Hall. Free.

April 20--JULES & JIM, Ashland Film Society, 7:30 p.m., SOSC Science 118.

April 21--Band Festival, Ashland High School Gym, 8 p.m.

April 21--Brass Choir, SOSC Recital Hall, 8 p.m.

April 21, 22 & 23--THE TIGER & and THE INDIAN WANTS THE BRONX, Studio A, Central Hall, SOSC, \$2, \$1 Students & Seniors, 8 p.m.

April 22--Energy Fair, Ashland Armory, 25¢, 10 a.m.-7 p.m. (22, 23 & 24)

April 23--Dog Show, Medford Armory.

April 24--KSOR Benefit Concert, 2 p.m., \$2.50 & 7 p.m., \$3.50, Angus Bowmer Theatre, Oregon Shakespeare Festival.

April 25-May 27--New American Quilt Show, 9-4 p.m., Rogue Gallery, Medford. Free.

April 26--Jazz Lab Concert, Mountain Ave. Theatre, Spons. by Ashland High School. **April 27--**THE DISCREET CHARM OF THE BOURGEOISIE, by Bunel, SOSC Science 118, 7:30 p.m., Ashland Film Society.

April 28--Concert, U. of O. Jazz Ensemble, SOSC Recital Hall, 8 p.m.

April 30--Benefit Dinner & Dance, Recreation Bldg., 59 Winburn Way, Ashland, 7 p.m. Spons. by Jackson County Household Violence Task Force. Donation at the door.

May 4--WILD STRAWBERRIES, Ashland Film Society, SOSC Science 118, 7:30 p.m.

May 5, 6--IMPROMPTU and LIVE SPELLED BACKWARDS, Studio A, Central Hall, SOSC, 8 p.m., \$1.50 Students and Senior Citizens.

May 11--RENAIS, LE GUERRE EST FINI, 7:30 p.m., SOSC Science 118, Ashland Film Society.

May 11-15--GUYS AND DOLLS, 8 p.m., Mountain Ave. Theatre, Ashland High School Drama.

May 14--Historical Field Trip to Yreka, Fort Jones area, S.O. Historical Preservation Society. 899-8203.

May 16--Rogue Valley Symphony Orchestra Concert, Nazarene Church, Medford. 8 p.m., \$3, Students & Seniors, \$1.

May 17--Rogue Valley Symphony Orchestra Concert, SOSC Recital Hall, 8 p.m., \$3, Students and Seniors, \$1.

May 18-21--Art Fair, Ashland High School Girls' P.E. Bldg.

May 18--THE PAWNBROKER, SOSC Science 118, 7:30 p.m., Ashland Film Society.

May 19, 20, 21, 26, 27, 28--SCHOOL FOR WIVES, Mulkey Auditorium, Churchill Hall, SOSC, 8 p.m., \$2, Students and Seniors, \$1.

May 24--Spring Band Concert, Ashland Senior High School.

May 25--NIGHTS OF CABIRIA, by Fellini, 7:30 p.m., SOSC Science 118, Ashland Film Society.

KSOT

90.1 FM STEREO

Sunday	Monday	Tuesday
words & music	First	
88C SCIENCE MAGAZINE		
Folk Festival USA	HEALTH	LEARNING
	First	
RADICAL ECONOMICS	SCARLATTI CONCERTS	Kent in Concert
Sunday Supplement	First Concert	
Siskiyou Music Hall	Voices in the Wind	SHAKESPEARE AND FRIENDS
	Crystal Set	KIDS 'R GREAT
	Germany Today	AMERICA
	900 SECONDS	WOMEN NOW
	NEWS A	
Voices in the Wind	Siskiyou	
Chicago Sym phony		
Jazz Revisited	Jazz Interlude	
Jazz Continued	FM	

Wednesday	Thursday	Friday	Saturday	
Concert			PANORAMA OF ITALIAN OPERA	10:00 a.m.
			DUTCH SOLOISTS	11:00
Concert			OPERA	12:00 NOON
				1:00 p.m.
Lithia Springs Special	Baldwin-Wallace Concert	Keyboard Immortals	Options	2:00
	First Concert		Music Hall Debut	3:00
Folk Festival USA	RADICAL ECONOMICS	ANOTHER AIRSIDE ATTRACTION	Siskiyou Music Hall	4:00
	DUTCH FESTIVAL	CHATTERBOX		5:00
	FOCUS	ONLY ONE WORLD		6:00
D SPORTS SPECTRUM			OVERSEAS ASSIGNMENT	6:00
uMusicHall			earplay	7:00
			NEW YORK PHILHARMONIC	8:00
The First 70 Years	CRYSTAL SET	Cookie Jar		9:00
		LIVE FROM THE VINTAGE INN	10:00	
Rock			Lithia Springs Special	11:00
			Jazz	12:00 MIDNIGHT
				Saturday Night Jazz

CRYSTAL SET THEATRE

Every Thursday at 9:15 p.m. KSOR offers its listeners a taste of locally written and produced radio dramas on the program Crystal Set Theatre. This half-hour segment offers the audience drama, comedy, horror, science fiction, satire and tongue-in-cheek spy mysteries.

Actors and actresses rehearse each script for about four days before recording and can receive one to two credits in either speech activity or advanced speech activity. Writers can receive one to two credit hours depending on the number of work hours used by the end of the term.

Producing a good drama requires a competent script, good cast and the effective use of sound effects. However, sound effects are not always conveniently found in the record library and a director's ingenuity is most helpful in devising ways to create a desired effect. Crystal Set director Greg Luce tells about one where the script called for the low rumbling moan of a Bigfoot monster. After an hour of listening to assorted animal sounds on records, he found the sound of a cow mooing played backwards at very low speed gave the chilling moan he was looking for.

Greg has directed Crystal Set for the last two terms and says he has found the experience invaluable in learning production work and working with people. "The quality of the show has improved immensely in the last term," he said, "and hopefully it will improve even more this term." At

the time of this reading, Greg's predecessor will have been selected and Crystal Set Theatre will begin a new season with fresh ideas and talent.

For those who miss Thursday night's airing of Crystal Set, it is replayed Monday evenings at 5:00.

Interested script writers or actors and actresses wishing to participate, contact Brian Wood at KSOR. You need not be signed up for credit to contribute.

60 M.P.H.

We met
Loved
And you were gone

Like the bird
Which met my headlights
Met my windshield
And sailed
Thinking no more
into the night

The final flight

At 60 M.P.H.
The event didn't register
Until
Through the tears
You were a blur
In my rearview mirror

Michael Irving

HOW DOES ONE LISTEN TO *Opera* ?

That is a good question, which many Americans don't attempt to answer. And this is a loss for them, because there is much pleasure to be found in the world of opera. To the newcomer, opera may seem at first to be a world of much shouting and indistinguishable language, even though frequently accompanied by beautiful orchestral and choral music. But let us examine the world of opera briefly, and see what pleasure we can find for ourselves.

Opera is musical drama. There is a story to be told about human activities and feelings, often involving heroes, heroines, the gods, ghosts, wars, calamities, and the forces of destiny. It is meant to be presented on a stage, or in some visible situation, with appropriate action, in a manner which enables the audience to follow the story.

The idea of music underlining and heightening a dramatic situation is as old as civilization and as new as today. The ancient Greeks used music with their drama presentations, and every movie and television show today uses background music to enhance the emotional impact. But these dramas consist of spoken dialogue, while in opera the dialogue is sung. A person speaking lines thinks perhaps 90% about diction and 10% about tone; a

person singing may think only 10% of diction and 90% of tone. Fortunately some singers have both good tone and good diction. These are the stars.

Another problem for Americans may be that the opera is frequently sung in a foreign language. Many operas have been created from plays written in another language. Tradition tends to keep them in the original language. The sound of well articulated Italian, German, French, or whatever, can have a poetic music of its own.

How can we listen to opera and get the message which the composer intended?

If the work is done in English, with good diction, there is no problem. Last year in Portland, they did *Fledermaus* in English which was as easy to enjoy as television's *MASH*, with as many laughs. But for many opera productions in America, including Metropolitan broadcasts, a person could be confronted with the language problem.

To enjoy these presentations as much as possible, I suggest that the listener prepare beforehand. Learn what the story is about, what dramatic action can be expected. There are several books which can give you the plots of many operas: *The Victor Book of Opera*, Biancolli's *Opera Reader*, and Milton Cross' *Stories of the Opera*.

Once you know what story line to expect, you can follow it from the action, costumes, setting, and lighting. And listen. Listen to the sound. The beautiful sound of a well written, well performed opera will carry you through the emotional developments as the composer intended. Millions of people throughout the last three centuries have enjoyed opera. If you give it a try, you can too.

by Dr. J. R. Tumbleson
Assoc. Prof. of Music
SOSC

Lyric Opera

of Chicago

The April 16 end of the Metropolitan Opera's broadcast season on KSOR will not mean the end of weekly broadcasts of grand opera performances for Rogue Valley opera buffs. KSOR has announced that immediately following the Met opera season it will begin carrying a series of live-on-tape performances from Chicago's Lyric Opera Company.

Seven productions will be heard on this series of broadcasts which are scheduled for the same Saturday at 11 a.m. time period which has traditionally attracted opera listeners for the Met programs.

The programs will be presented in stereo and will begin on April 23. For listeners with quadraphonic matrix decoding equipment, the performances have been produced in matrixed four channel sound.

A new production of Offenbach's *Tales of Hoffman* with Placido Domingo opens the series. Other operas to be presented are: *La Cenerentola* by Rossini with Lucia Valentini-Terrani, Luigi Alva and Paolo Montarsolo; Verdi's *A Masked Ball* with Katia Ricciarelli, Jose Carreras and Renato Bruson; *Rigoletto* by Verdi with Norman Mittlemann, Elana Mauti-Nunziata and Alfredo Kraus; *Khovanshchina* by Moussorgsky with Nicolai Ghiaurov and Viorica Cortez; and

Puccini's *Tosca* with Carol Neglett, Luciano Pavorotti and Cornell MacNeil. The season, one of the most highly acclaimed in Lyric's 22-year history, ends with a new production in English of Prokofiev's *Love for Three Oranges* with an all-American cast.

Chicago has long had a reputation as one of America's leading centers for operatic production. With an operatic past second only to New York's, Chicago opera has most recently been centered on the Lyric. Since 1954 the Lyric has presented 92 different operas in 877 public performances and has become one of the world's leading international opera companies. Under its manager, Carol Fox, it presents seven productions each Fall at the Civic Opera House in Chicago to sell-out houses.

This series of seven broadcasts is made possible by a grant from Allstate Insurance Company. Heard exclusively in southern Oregon over KSOR, 90.1 FM, the programs will extend the current radio opera season on KSOR to June 4. The station has indicated listener interest in continuing the broadcasts of grand opera after the season ends will determine whether KSOR presents weekly recorded operas during the summer months.

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WEAVING

by Wendyn Curtis

Ceramics, spinning, the making of musical instruments, and weaving are all crafts which are growing in the Rogue Valley. Shows and exhibitions, associations and guilds for these artisans are proliferating.

One of the oldest such organizations is the Rogue Valley Weavers' Guild. For 25 years it has provided learning programs and a way for weavers to exchange ideas. The guild also organizes shows and exhibits for its members' wares.

The Guild's most recent event was an exhibit and demonstration of weaving at the U.S. Hotel in Jacksonville last month. This will be an annual event from now on, according to Betty Boyle, president of the guild. The show was sponsored by the Southern Oregon Historical Society.

The guild was founded 25 years ago by Junia Graff of Medford. She and her husband had been active in a similar group in Portland before moving to the Rogue Valley.

"We started with just a few couples interested in weaving," says Mrs. Graff. "Not being where there was any opportunity to learn (in schools, etc.), we set up our programs as learning programs."

While not setting up formal classes, Guild members teach each other. Each of their monthly meetings also includes a "lesson" which has been thoroughly studied by two of the members. A typical presentation would include a lecture on a particular weaving style or technique, a sample of such work on display, and a written study the members may take home.

Mrs. Graff noted that the guild membership does not consist of "a bunch of little old ladies." The weavers range in age from 20 to 86. While most at this time happen to be women, a number of men retain an interest in the guild, also.

Mrs. Graff, herself 50-ish and a weaver for 30 years, is delighted with the resurgence of interest in crafts in general and with the growing number of young people in the guild.

"The Guild was very active when we first started it," explained Mrs. Graff, "and then went through a period when most of the members were working separately without being very involved. Now we are getting really active again."

The latest group project is the weaving of a middle 1800's style rag rug for the rectory of the Catholic Church in Jacksonville—a building now owned by the Historical Society.

There are several special interest groups within the guild. One group is working on tapestry weaving, another on basket weaving. Most work at their looms—some as a hobby and others at a professional level.

The Guild meets the third Tuesday of the month at the Gold Hill Library, 420 6th Ave. This is more-or-less a central location for members who live as far apart as Ashland, Grants Pass, and Cave Junction.

"Gold Hill has been very nice to us," says Mrs. Graff. "It is hard to find places to meet." There is also a second group that meets on Saturday—mostly people who work during the week.

Anyone interested in weaving may join the Rogue Valley Weavers' Guild, a 25-year-old tradition that may now be part of a craftsmans' renaissance.

THE ART OF SIR THOMAS

(To be heard on First Concert Friday April 29)

Sir Thomas Beecham was born April 29, 1879, and died in 1961. He left a fine legacy of recorded art. First Concert will devote the entire day (Friday April 29th) to music conducted by Sir Thomas.

After attending Oxford University, he embarked on a career as a conductor, leading a variety of local orchestras. In 1899 he founded an amateur orchestral society at Huytin, England. In 1902 he substituted for Hans Richter in a concert by the Halle Orchestra and astounded everyone by conducting the Beethoven C minor symphony from memory, not commonplace then.

From Halle he obtained desirable conducting posts by what, for him, was the simplest means: establishing his own orchestras—the New Symphony in 1906, the Beecham Symphony, with which he made his reputation, in 1909, the London Philharmonic in 1932 (in the opinion of many, the finest orchestra of its time) and the Royal Philharmonic in 1947. He could do this because his family had been made wealthy with Beecham's Pills which kept much of England regular.

Sir Thomas' accomplishments were many. He greatly enlarged the music-listening public in England and reshaped its tastes. He vigorously promoted opera, the service for which he was knighted in 1915. His three seasons beginning in February, 1910 are legendary: in 28 weeks he staged 190 performances of 34 new or virtually new operas to London audiences. His concerts gave vigorous new zest and life to old symphonic warhorses and championed neglected works which otherwise might still languish. He created vaster audiences for Haydn and Mozart. He reclaimed Liszt's "A Faust Symphony" Goldmark's "Rustic Wedding" Symphony, and symphonies by Balakirev, Lalo and Bizet. He singlehandedly saved Delius from total extinction.

During World War II, Beecham lived in the United States, where he conducted many major orchestras, became conductor of the Seattle Symphony and directed the orchestra of the Metropolitan Opera in many productions. After the war, he returned to England where, in 1947, he organized the Royal Philharmonic Orchestra. He died in London in 1961.

*by Bill Munger, Program Host
for First Concert, heard from
10 AM to 4 PM Monday thru Friday*

As time permits First Concert will air the following Beecham conducted works Friday April 29th.

Rimsky-Korsakov: March from "Le Coq d'Or"*

Berlioz: Herold In Italy*

Delius: Paris (The Song of a Great City)*

Faure: Pavane**

Beethoven: Mass in C, Op. 86*

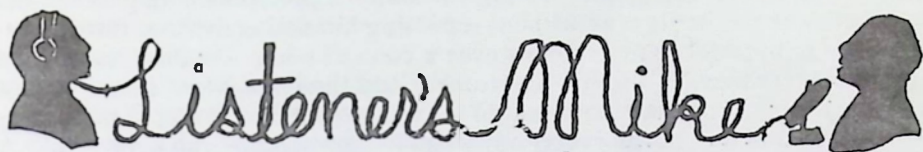
Mozart: Bassoon Concerto in Bb, K 191, Gwidion Brook, bs.*

Handel: The Faithful Shepard Suite*

Mozart: Clarinet Concerto in A, K 622*

Haydn: Symphony No. 93 in D*

Berlioz: Symphonie Fantastique, Op. 14*
 Berlioz: Overture & March from "Les Troyeus"*
 Grieg: Symphonic Dance No. 2*
 Sibelius: Incidental Music to "The Tempest", Op. 19*
 Delius: Eventyr (Once Upon a Time)*
 Delius: Summer Evening*
 Delius: Summer Night on the River*
 Delius: Florida Suite*
 Delius: Marche Caprice (No. 1 of "Two Pieces")*
 Delius: Dance Rhapsody No. 2*
 The Royal Philharmonic Orchestra*
 The French National Radio and Television Orchestra**



I hope mine is only one of a multitude of letters you receive from Rogue Valley residents who realize the fabulous wealth your broadcast gives us, now that you have increased transmission power.

"We get excellent reception both day and night, and it's much a blessing to hear folk, classical and jazz music, as well as the Canadian lectures. I can listen to pop music, if I have to, but it reminds me of "junk food"; likewise, our programming is equivalent to a century VIII feast!

Most gratefully,
 B.L. Johnson

Gentlemen:

Just a note to let you know that reception of your station here in Appleton is 'S-G', Excellent.

My radio is a Sony portable car radio used in the mobile with AC adapter. The antenna is hooked up to the TV antenna, (standard ch. #5 & 10 antenna with splitter).

Your type of programming is excellent, which suits my classical preference. Would appreciate receiving 70 copies of your monthly program.

Sincerely,
 R.A. Williams

In case you are interested in the strength of your new signal in the outer reaches of the country, I am happy to report that it comes through with fine strength and clarity in the mid-Applegate Valley.

This is much better than expected, because we are hemmed in by high hills that, for example, prevent us from getting TV Channel 5.

Congratulations both on the technical performance of your new equipment and on your musical schedule. With best wishes—and a warm welcome to this electronically-remote valley!

appreciatively,

M.L. Arnold

KSOR comes in loud and clear. The programming has improved greatly the past year.

Congratulations,
 D.S.

I want to thank you for the many hours of symphonic pleasure. I especially enjoy the "First Concert" series in the evenings.

Best wishes,
 A. Staley

ZEN AND THE ART OF SAXOPHONE MAINTENANCE

by Bob Bozovsky

Reading about jazz is somewhat akin to eating a menu. With an outlook like that, a column like this is on borrowed time. When I was able to listen to a lot of jazz, in the halcyon days of the "beatnik", it wasn't even cool to talk about jazz at all. To passively lose oneself in the music was best. This approach has much to recommend. Modern jazz is admittedly more subtle than most popular music. It's hard to dance to, I'm told. It doesn't have a beat. Not true. The beat is usually quite pronounced for anyone with more than a sledgehammer sensitivity.

Last time, I emphasized the obvious improvisational nature of jazz. Today we are going to examine a couple of examples of its spirit of competition. Ingenuity and competition—sounds as American as baseball, doesn't it?

One way a soloist can display his improvisational prowess is to play chorus after chorus on the same tune without repeating himself or drifting into banality. Often a mystical change comes over a concert when a soloist really gets hot. The player merges with the instrument and the instrument seems to just pluck the most appropriate notes out of the air or out of the heads of his listeners. The tension mounts as everybody wonders how long he can keep it up. A thirty-chorus creative effort of sound and proportion is about as rare and satisfying as a thirty-chorus orgasm of any kind and well worth the price of admission.

Such virtuosity seldom records well, however. I remember reading once of such a performance by Paul Gonsalves of the Dave Brubeck Quartet at a Newport Jazz Festival and later hearing it on record and wondering what all the shouting was about. Listening to records often has the same effect as quoting scripture out of context. Getting a flawless solo on a record is often more a result of editing than musical genius. Of course, the longest performance is not always the best and conceivably a man could come on, blow for fifteen minutes and be outdone by the next man up with a minute or two of superb creativity. It's like saying, "That was really good, man, but, dig, you forgot this, and this, and this." You can get plenty of gratification out of listening to canned jazz, too, but I'm trying to give you some idea of the spontaneity that often gets lost on jazz records.

Another competitive gambit is called "trading fours." This is where two or more members of a group take turns doing four bars of improvisation apiece. First the sax (say), then the trumpet, piano, bass and drums will play their ideas on the same four bars, resulting in a kind of conversation. It's an enjoyable way of each instrument in turn serving as a foil to the creativity of whoever comes next. It takes a lot of talent, especially on the part of a drummer, I think, to have an answer ready for whatever has just been said by somebody on a horn. I guess it's partly the contrast between four bars of dazzling pyrotechnics on a horn or guitar or whatever, followed by someone with only a couple of sticks to work with. There's a lot of humor in the situation, especially if, as is often the case, the drummer passes it on verbatim as it was passed on to him; beating out every syllable of four bars of cascading grace notes played on a horn with such precision and memory when you wouldn't even have believed the horn player himself could have reproduced it. And so you discover, or maybe you already knew, that the drummer was there on top of everything all along and not just a thing that goes bump in the night. Thank you.

Theatre Arts

LEONA HUSTON

The Southern Oregon State College Theatre Arts Department is presenting its Spring Drama Festival which will consist of four one-act plays. All four of the plays will be produced, directed, and acted by Southern Oregon State College students.

The first two plays, *THE TIGER* and *THE INDIAN WANTS THE BRONX*, will be performed on April 21, 22, and 23. The second two plays, *LIVE SPELLED BACKWARDS* and *IMPROMPTU*, will be presented on May 5, 6, and 7. Both sets of plays will take place in Studio A, Central Hall, located on the SOSC campus.

THE TIGER, written by Murray Schisgal, winner of the Vernon Rice and Outer Circle Awards, will be directed by Ms. Elaine Edstrom. Ms. Edstrom has an extensive background in theatre, but is best remembered for her fine performances in *CABARET* and *FINISHING TOUCHES* at SOSC. *THE TIGER* is a sparkling two character "black comedy" dealing with the relationships of a man and a woman in revolt against their boxed-in lives. The part of "Ben" is played by Daniel Smythe who also performed in *BECKET*, and the part of "Gloria" is portrayed by Ms. Abby Haight. Michael

Griffin is the Stage Manager and the Designer. Ms. Pam Fritchman is the Costumer and General Assistant.

THE INDIAN WANTS THE BRONX written by Israel Horovitz, a winner of the Obie and the Vernon Rice Award, is a powerful and disturbing study of the mindless cruelty of two teenaged toughs toward a helpless stranger who is unable to communicate with them. Mr. Michael Morris, well known for his performances on this campus as the King of France in *BECKET* as well as parts played in *VICTORIA'S HOUSE*, and in *FINISHING TOUCHES*, will direct this exciting play. Ms. Wendy More will be in charge of costumes and will act as Stage Manager. Mike Griffin is the Designer. Steve Tarver will perform the part of "Gupta"—an East Indian, "Joey" will be played by Pat Kelley, and the role of "Murph" will be played by Dean Morin, who also did an excellent performance of Thomas Becket in *BECKET*.

LIVE SPELLED BACKWARDS is an absorbing "black comedy" which probes into frantic self-delusions through which so many seek to tran-

[continued on page 24]

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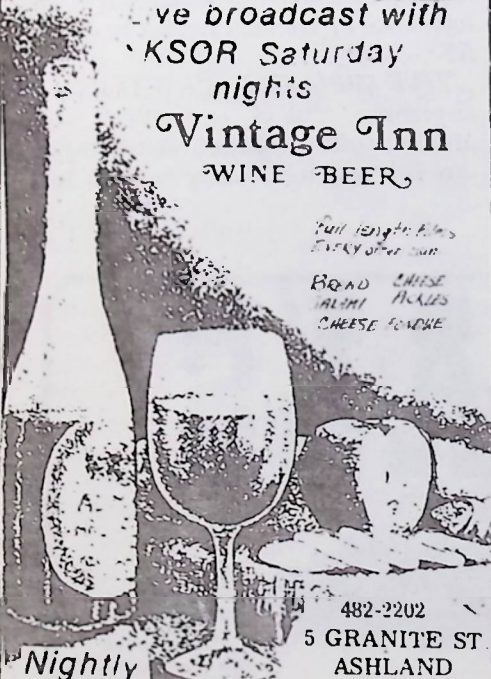
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Energy Fair Will Feature Unusual Exhibits

A solar-powered car, a do-it-yourself solar water heater, and a bicycle-powered light bulb will be among the many exhibits at the Southern Oregon Energy Fair: Visions For Humanity to be held April 22-24 from 10a.m.-7p.m. at the Ashland Armory, Oak and B Streets.

The Energy Fair will coincide with Earth Week. Other exhibits will include a solar cooker, efficient wood heaters, double-glazed windows, holistic health, and food driers.

Numerous workshops free to the public will be held all day by local and out-of-state persons. The workshops will cover solar-heated house and greenhouse design, organic gardening, food additives, starting a small business, technocracy, water conservation, herbs, and plant healing.

Among the government agencies who will have exhibits are the Oregon Department of Energy, the National Solar Heating and Cooling Information Center.

Evening public discussions will feature Joel Schatz, former governor Tom McCall's energy advisor, speaking on energy options for southern Oregonians now in an inflationary era, Friday, 7:30p.m., donation \$1.

Ken Smith of the Ecotope Group will speak on energy developments in the Pacific Northwest accompanied by a slide show on Saturday, 8p.m., admission free.

Both evening discussions will be held in the Ashland High School gymnasium, Mountain and Iowa Streets in Ashland.

Continued from page 22

end the bitterness and the aridity of their lives. This play is written by Jerome Lawrence, and will be directed by Ms. Sharon Thompson. Ms. Thompson has acted in the past two plays of the 1977 SOSC season—*BECKET* and *ELECTRA*. The cast consists of: "Ohio", played by William Wayburn, and "Frank" played by Ron Burgess, "The Best Hustler" performed by Richard Sogn, "The Famous Playwright" by Steven Schutt, "The Woman Who Knows Everything" is played by Ms. Mary Alley, and "The Richest Woman" is played by Ms. Leesa Denton. William Wayburn and Richard Sogn also performed *BECKET*. The technical crew is made up of Robert Rule, the Stage Manager, Kathy Gamble, the costumer, and Steve Tarver as the Designer. *IMPROMPTU*, the fourth of the one-act plays is written by Tad Mosel and will be directed by Ms. Anna Jo Gener. The play is set in the 1950s and studies the popular theme of how much truth and how much illusion does a person need in order to live a balanced life. Ms. Gener also produced the one-campus play *SOME-THING UNSPOKEN* in 1975. The

Stage Management, the Costuming, and the Designing will be done by the same persons in *LIVE SPELLED BACKWARDS*, and the cast will also be quite impressive. "Ernest" will be played by Michael Barnett, "Lora" is played by Ms. Wendy More, who also performed in *ELECTRA*. Chet Nickerson as "Tony" was also seen in *BECKET* and *FINISHING TOUCHES*. Ms. Kathleen Proctor will play the role of "Winnifred". She, too, performed in *BECKET*.

The audience, for these productions, will be seated on three sides of the stage—a Theatre-in-the-Round style. This arrangement will provide people with the opportunity to share a close contact with the actors.

Due to the nature and content as well as the descriptive language in the first two plays, they will be rated PG. *LIVE* and *IMPROMPTU* are G.

Tickets for the productions are 50 cents for students and Senior Citizens; \$1.00 for the general public. Advance reservations are advised, due to the 70-person capacity of Studio A, and may be obtained by calling 482-6346. Tickets can be picked up and/or purchased at the Theatre Arts box office Monday through Friday between 9:00 a.m. and 4:00 p.m., Central Hall, Room 016, Southern Oregon State College.



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ASHLAND

KSOR Musical Smart-Guy Quiz

1) Up until the time of this man, performers on keyboard instruments used their fingers only. This man taught his pupils to use their thumbs as well. Who was he?

2) This famous woman pianist, the daughter of a used car dealer, was caught in No. Africa by the outbreak of World War II. She then became pianist-in-residence for the Allied Troops. Name her.

3) This famous American composer and pianist's real first name is Edward although he is known throughout the world by a nickname. He is especially known as a jazz composer. Who is he?

4) One of today's most popular young pianists is Van Cliburn. What is Van Cliburn's first name?

5) Pianist Vladimir Horowitz is the son-in-law of another famous musician. Who?

6) This pianist was called "Old Arpeggio" by his contemporaries because he specialized in arpeggio passagework, vaulting from the low end of the keyboard to its topmost reaches. He frequently produced a "three-hand" illusion. Who was called "Old Arpeggio"?

7) Few people would recognize this pianist's last name, since he is best known by his first name only. His last name is Cutner. Name this pianist.

8) Famous women composers are rare. This American won her early reputation as a pianist and then became more widely known as a composer. Her "Gaelic" Symphony is often spoken of as the first symphony of importance produced in America. Name this woman composer.

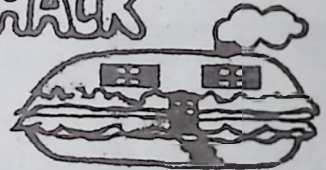
9) As a child, this well-known lady pianist played all five Saint-Saens' concertos on one program. Her name is indelibly associated with French piano music, particularly Saint-Saens. Name her.

10) This English-born pianist did much to popularize the music of Debussy. He was a private pupil of Paderewski, and made his American debut with the Boston Symphony in 1900. A musician of high ideals, he had a vast repertoire ranging from 17th & 18th century harpsichord music to the works of moderns. Name this pianist.

Answers

1) Johann Sebastian Bach, 2) Gina Bachauer, 3) Duke Ellington, 4) Harvey (Full name: Harvey Lavan Cliburn), 5) Conductor Arturo Toscanini, 6) Sigismund Thalberg, 7) Solomon, the English pianist, 8) Mrs. H.H.A. Beach, 9) Jeanne-Marie Darre, 10) Harold Bauer.

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Our first offering will be a Seminar in Radical Economics. The course is conducted by economists David Gordon and William Tabb and was developed in cooperation with Ohio's Antioch College. David Watson, Instructor in Economics at SOSOC, will offer this class which KSOR will broadcast at 4:00 PM on Thursdays beginning March 31. Each Thursday's class will be repeated the following Sunday at 2:00 PM.

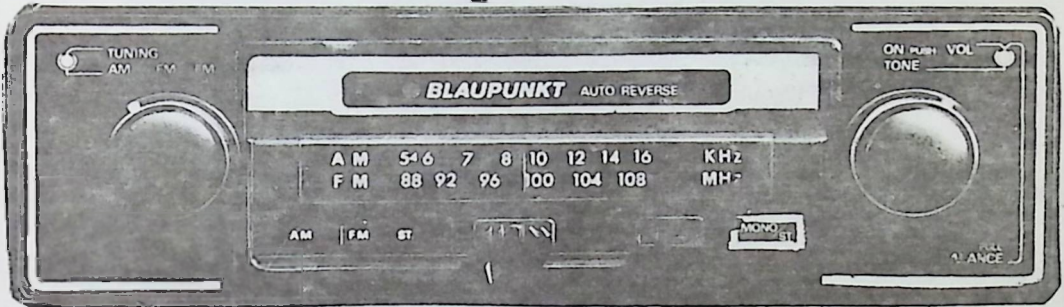
The class carries 1 quarter hour's credit applicable toward a degree program at SOSOC or transferable to most other liberal arts institutions.

Tuition is \$31.00. If you wish further information on the course, you may contact Mr. Watson at 482-6431. To enroll, call 482-6411 and ask to have an Evening Class Schedule course request form sent to you. If you are a full-time student already enrolled at SOSOC you may add this class to your Spring Term schedule without additional expense.

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Southern Oregon Society of Artists meets every 4th Wednesday at the Medford City Hall, 7:30 p.m. Open to the public.

OREGON COLLEGE OF ART: At 30 South First Street, Ashland. On-going exhibits of student work.

MEDFORD CITY HALL: School art displayed on first floor. Conducted by Medford Art Commission and District 549C.

ALABASTER EGG: 175 E. California St., Jacksonville. Noon to 5 p.m. Closed Monday.

ARTIST'S CORNER GALLERY: At World Over Imports, Medford. 9 a.m. to 6 p.m., closed Sunday.

CASA DEL SOL: 82 N. Main, Ashland. 10 a.m. to 5 p.m., closed Sunday.

CASCADE WILDLIFE GALLERY: In Ye Old Livery, 40 N. Main, Ashland. 11 a.m. to 7 p.m. daily.

HEN HOUSE GALLERY: At 220 E. California St., Jacksonville. 10 a.m. to 5 p.m., closed Monday.

HIGHER GROUND STUDIO: At 175 W. California St., Jacksonville. 11 a.m. to 5:30 p.m. daily, noon to 5 Sunday.

LAMPLIGHT GALLERY: At 165 E. California St., Jacksonville. 11 a.m. to 4:30 p.m. daily, closed Monday.

OREGON TRADER: At 135 W. California St., Jacksonville. 10 a.m. to 5:30 p.m., Sunday 1 to 5.

PAULSEN HOUSE: At 135 Third St., Jacksonville. 10 a.m. to 5:30 p.m. daily.

PLUMB'S GALLERY: At 507 S. Front St., Central Point. 10 a.m. to 5 p.m. Tuesday-Saturday, noon to 6 Sunday.

RICHARD GROVE GALLERY: 729 Welch St., Medford. 10 a.m. to 8 p.m. daily.

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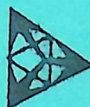
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